GOOD AND BAD POKER PLAY

TOW TO WAKE THE MOST OF REALLY STRONG HAND.

Contrasts Between the Results of Playing Impulsively and Without Due Regard to Position, and What May Be Accomplished by Cool Calculation and Knowledge. The experienced player who holds a strong and in the game of draw poker, is by no

peans satisfied when he captures the pot, the looks back over his play and sees that by more skilful manœuvring he might have made more. The mere winning of a hand, gratifying as it is, may be accomplished by any sginner who holds good cards. It is no test skill and no fair illustration of the possidilities of the game, for in every case the show down does the final work, providing there is a call, and a royal flush is as efficacious in the tribads of a tyro as in the hands of the best civilize living. But while it is equally as efficaof the it is not likely to be equally valuable, muthe beginner cannot hope to push his of muthe beginner cannot hope to push his hisan tage as an old player would, especially which its in a position in which a raise is a clear quest ction of his strength.

man, as advantages that come from a perfect religion and the power to conceal all emotion, the Pole well understood to need explanation. had to an who shows elation, confidence or When f in the expression of his countenance, bearer any trick of action, is at the mercy of of kopponents to a great extent, and no one hope for much success at the game until has learned to control his features, and to anandle his cards in as nearly an automatic ticishion as possible. An instance of this was iven by a fairly good player who was beaten all last winter by those who played with him in a friendly game. He was puzzled for a long time, and not until the other players in true friendly fashion told him of his habit, did he realize that he had been advertising every good hand he had held. He had unconsciously formed the habit of laying his cards down in front of him, face down, of course, whenever they were sufficient to inepire him with confidence, and handling his chips as he looked around to see what the others were doing. It was so simple and transparent a trick that he could hardly believe, when he was first told, that he had been guilty of it, for he had schooled his features to impassibility and did not imagine that he showed his strength in any way excepting by his betting.

In this particular, however, it is impossible

to lay down any rules, since the nervous player is tolerably sure to betray his hand in some fashion to those who are shrewd enough to read him. A story has been told of two superb players being pitted against each other when the stakes were extraordinarily heavy, and when one of the two held an unusually strong hand. The other was bluffing and had done It so skilfully that the man with the better hand was fairly puzzled. The bluffer had made a large raise, and the other hesitated in his play, fearing that he was beaten, but unwilling even to call, with so good a hand as he held and desirous of raising back. He looked long and intently at the bluffer, seeking to find some indication in his face, by which his strength could be estimated, but the other's features told no story whatever, and he was about to call, when he saw a tiny drop of perspiration start out on the other's forehead. It was enough. The player who was really without an instant of further pause, hoved forward twice the amount of the other's raise, and the bluffer threw down his cards.

Such instances show how men of shrewd perception can learn to read the play of others, but no treatise can be written from which the art can be learned. There is, however, a vast field of study in the play itself, which can be mastered by application, and which is as fertile In results as the mental skill which sometimes seems to approach clairvoyance. Without this technical knowledge, indeed, the clair-Voyant power is crippled and though it will produce results, the results will not be so coniderable as they might.

In a downtown club will illustrate this by showIng how the holder of the strongest cards won
more money by refusing several times to raise,
than he would probably have made had he

A ste d pat, as he was obliged to do.
C, having first say, put up a white chip, and
D, having seen that his previous raise was
poor play, and being sure that A would raise,
merely came in. This was good enough play,
but he had betrayed his strength twice already. A deal recently played by six expert players his hand. A was dealing, so that B had the age, and the ante was 50 cents, calling dolthe game being for table stakes. covered queens and sevens, so he came in with D had four tens pat, and had he sat a different position would undoubtedly raised the bet, but four men yet to hear

from, he contented himself with simply putting n his dollar. E having aces and tacks raised \$5 F with three kings might be been expected to raise it again, but he also playing a waiting game, and feared the effect of a double raise on the other players. He therefore simply saw the raise. A, however, had an ace flush and he raised it \$10. having nothing, relinquished his blind. Up to this point the only really notable thing

about the deal was the unusual strength of about the deal was the unusual strength of the hands. Five reasonably strong hands, two of them being very strong, are not often seen before the draw, but in this case they were out and the record was verified by all the players after the game was over. The play on this first round had been sound, but not remarkable. On the second round, however, there was some clever play. C felt that his show on oueens up was a dubious one, but the hope of a queen full carried him along and he put up his \$15, thinking that if the others all filled, he would have four to one in the betting, and a possible chance of winning. It was then D's say, and, had he raised, his play could not have been criticised, since he had secured two strong antagonists and might reasonably have expected a large pot. He reasoned, however, that if he concealed his strength at that stage of the betting, there might be more raising, even without his aid, so he simply made good. It was close reasoning and clever play.

E studied his hand and, with his possible chance of a full, decided to raise again. It was over-playing his hand, but he had been playing in luck and had more confidence than was good for him. He put up \$20, making a raise of \$10 over A's raise. F considered his chances on three kings good enough for the money, and he made good again, but decided c'sely that it was no place for him to raise. A continued to have confidence in his ace flush, and, to D's great delight, he raised it ten more. C by this time had lost confidence in his queens up, but remembering that there was \$120.50 in the pot and that it only cost him \$20 to go in, he made good.

It was how up to D again, and there was a hands. Five reasonably strong hands.

C by this time had lost confidence in his queens up, but remembering that there was \$120.50 in, the pot and that it only cost him \$20 to go in, he made good.

It was how up to D aggin, and there was a strong enough temptation to make an average player raise in turn, and, had he made the play, it would have been justified. He contented himself again, however, with merely seeing the bets that had been made, reasoning that he had the best position at the table as well as probably the best hand, there being a confident player on each side of him who would probably push the struggle, and remembering, futhermore, that he would have a chance in the draw to puzzle his opponents, and so probably increase his profits. E and F each made good and there was \$180.50 in the pot before the draw.

When cards were called for C took one and falled to better. D also took one and looked at it with ostentatious indifference, hoping to impress the other players with the notion that he was drawing to a straight or a flush, and was afraid of betraying himself. E caught a third jack in the draw, F failed to better his hand and A, of course, stood pat.

The betting was then in order and C put up a white chip. D saw it and E raised it \$10. F had only \$3 left and he called for a show with that. A raised it \$15 and C threw down his hand. It looked then as if D might not get another chance to raise, and that if he wanted to realize on his four tens it was high time for him to do something more than trail along. He had watched E closely, however, and felt sure that he had bettered his hand, in which case, having raised twice before the draw, he would be pretty certain to raise at least once more, so D merely saw the two raises. His judgment was correct and the longest chance he had taken thus far turned in his favor, for E, with justifiable confidence in his jack There remained, however, the chance that it might be good, and he saw the raise simply as a matter of percentage, there being \$28.50 in the pot, against which he had only to put \$25,

e bet, they would both think he was bluffing that E might saise again, while A was y to drop out even if D should only make mail raise and E should raise again. On reasoning he pushed forward 375, being amount of E's raise, and \$50 more.

this last bet was as clever as anything be had done before, for, as he calculated, the presumption was strong that he was bluifing. E retained his confidence in his jack rull sufficiently to raise him \$50, and A dropped out, saying. If it were a question of calling either one of you I'd do it.

D now having only one antagonist, and feeling sure that there was a full hand against his four tens, had one chance remaining. If he could induce E to continue to believe that he was bluifing he might get several bets more, so he raised it again \$50. E, however, counting up his chips, found only about \$70 in front of him, and not thinking it worth while to make a small hand, which was probably several times as much as he would have taken had he pushed the same at first.

The providence of hands with that of another, and anothing the difference in the result. With this in view the writer has noted many hundreds of deals and kept memoranda of the way they have been played. The difference is amading to those who play poker in the comfortable, happy-go-lucky theory that the best cards are sure to win in the long run, excepting in the case of an eccasional bluff, and that the science of the betting is a comparatively unimportant part of the game.

To prove, therefore, the excellence of the play just described it is worth while to compara, it with a very similar collection of hands, held on another occasion by another party of players. In this hand, A refresenting the dealer, held before the draw a d-uce full on jacks, pat. B, the age man, had a pair of kings; C had three sevens; D had four queens; E had elght, seven, six and five of clube; and F, a pair of aces.

It will be noticed that the commanding hand was in the same relative position to the draw as in the deal described above, while there was a in the deal described above, while there was in the deal was selected as a comparison. One striking difference exists, however, in that E instead of having a chance for a sce full or a jack full, had a chance for a straight fush. the beginning, however, his moderation on the second round was justifiable if not par-ticularly clever. He had forced out two players the second round was justifiable if not particularly clever. He had forced out two players before the draw and only retained three antagonists by reason of the accident of their having strong hands, or at least, in the case of E, the chance for a tremendously strong one. In the draw C failed to better and D, instead of drawing one card, stood pat. This was a variation of the usual play of drawing one card to four of a kind, and it is only fair to say that he adopted the play he did with a view of misleading A, whom he considered his only antagonist. Believing that A had a pat hand, as in reality he had, D hoped that A would believe his own hand to be probably the stronger, and would so be encouraged to bet. The strategy was successful so far as A was concerned, but D forgot that he had also to impress E and C, and that they, who had not shown strength by raising, would be more likely to fear him standing pat than they would if he drew one card, thereby indicating the probability of his holding two pairs or an imperfect hand.

The next to draw was E, who caught the ten

ability of his holding two pairs or an imper-fect hand.

The next to draw was E, who caught the ten of clubs, making a strong flush, but not a straight flush. F and B were already out and A steed pat, as he was obliged to do.

the pot to speak of and next by standing pat, so that the others were already more or less afraid of him, and his refusal to raise was plainly a bid for a raise from some one else. It there-fore failed to accomplish anything, and, while it was sound, was only negatively good play.

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E. knowing that A would almost certainly raise, also contented himself with coming in, and A raised it \$5. He was also looking for D to raise, and the play had not been hard enough to provoke a raise of a greater amount. Chad then to consider whether his three sevens were good against two pat hands, and very properly decided that they were not. He would have played them against two one-card draws and one pat hand, which he would have had to face if D had drawn one card, for he would have figured that the standing pat might be a bluff, and he would at least have stayed in on one bet, but his laying down was not only wise in view of the hands actually held, but it was good play, even according to what the game had developed.

D had now only two to play against, and as

play, even according to what the game had developed.

D had now only two to play against, and as E had not raised the first time, he hardly considered it likely that he would on the second round. Considering it, therefore, his last chance, he raised A \$10. E, therefore, was in no position to raise, though he might possibly have done so if D had not, for while A might easily beat his ten high flush, it might also be that the other two, A and D, both had straights or smaller flushes. As it was, lewever, both having raised, he considered that he was playing hard enough when he made good. He therefore trailed along.

The struggle was now plainly enough between A and D. Had D drawn a single card, as he should have done, A would have given him another raise unhesitatingly, though he would not have pushed a deuce full too far, but as it was he hesitated for some time. Eventually he did raise \$10, and so gave D his last chance, which he took advantage of by raising it \$25.

This put E in a hard position. Re hardly

which he took advantage of by raising it \$25.

This put E in a hard position. He hardly considered his flush good, but there was still a chance that it might be, and he had therefore to calculate the odds in the betting. There was \$162.50 in the pot, and it cost him \$35 to come in, with a possibility of a further raise. He would have been justified either in laying down or playing, but he decided to play. A also called and D of course took the not. The difference between the character of his rlay and that of the holder of four tens in the other deal is shown conclusively by a comparison of the results, for he took in only \$232.50, of which he had himself contributed \$06.50, leaving his winings only \$176.

The holder of the four tens, however, had

winings only \$176.

The holder of the four tens, however, had made a winning of \$399. It is true that he was obliged to bet \$236.50 to do this, but the risk was too small to be seriously considered in either case. It was really greater in the smaller pot than it was in the larger, since there was a possibility of a straight flush being filled. This chance, even with a four-straight flush out before the draw, is hardly enough, however, to deter any good poker player from backing four of a kind to the extent of his pile.

The holder of the four queens made two distinct

four of a kind to the extent of his pile.

The holder of the four queens made two distinct errors in his play, and it is worth while to consider how he came to make them, for they both came from his failure to grasp the opportunities or to understand the principles of play in the game of poker. In the first place, his raising when there was only \$1.50 in the not and four more players to hear from, including the age man, came from his surprise and premature exultation over a remarkably strong hand. Had he been a less emotional player he would have seen the folly of what he did before doing it, but his impulse was too strong for him on the instant, and impulses are dangerous in poker.

Again, in refusing to draw, as he might very

instant, and impulses are dangerous in boker.

Again, in refusing to draw, as he might very properly have done if there had been only one player against him and that other player had already stood pat, he neglected to take into account the others who were playing, and the further fact that A had not yet been heard from and might not have a pat hand. In other words, he allowed his perception that A was his principal opponent to blind him to all the other chances he had. Even against a single player or a number of pat hands, the standing pat on four of a kind cannot be considered really good play, though it might be justified as tending to remove the chance of four of a kind being suspected. Even that would only be called good in case there were a moral certainty of a full hand at the very least being out, and it is seidom possible to judge whether a pat hand may not be a flush or a straight.

One of the great beauties of draw poker is

seidom possible to judge whether a pat hand may not be a flush or a straight.

One of the great beauties of draw poker is the faculty which it develops of rapid and accurate calculation of chances. Ordinarily the calculation has to be made on the basis of a hand that may not improbably be beaten, but when on occasions a hand is held which is almost certainly a winner, the good player will exert himself to the utmost to judge how to draw on not merely one antagonist, but as many as possible. The variations are infinite, but the principles are always the same. What is primarily required is the ability to judge whether it is better to force other players out or to retain as

ART IN MEMORIAL WINDOWS

A FIELD IN DECORATION IN WHICH THIS COUNTRY LEADS. mportant Discoveries in Glass-Making Method

Responsible for the Great Advance in This Kind of Art Work in Recent Years-The Way the Windows Are Put Together. America may be a few laps behind Europe in many of the arts, but in one at least she has forged ahead of all competitors. Before 1879 American workers in art glass depended upon Europe for designs, method and material To-day the art glass work of this country is the finest in the world, and many French and English artists send their designs for art glass windows to be carried out here in New York. English, French and German workers still follow the old traditions of the Munich and Lon-don schools, and produce their color effects by painting or staining the surface of the glass. On the other hand, the American school obtains its best effects without using either paint or stain, and constructs its windows of mosaic glass, which contains within itself the required

beauty and color. In the old cathedral days, when the famous windows of Chartres, Bruges; and the like were produced, painted, stained and mosaic glass were all used: but later, the secrets of the mosaic work dropped from the knowledge of glass workers, and art glass windows lost much of their beauty and popularity. Even such windows as those by Burne Jones, at Oxford, and in St. Stephens, Birmingham, are wrought in enamel fused to the surface of glass, and leave much to be desired, in spite of their beauty of design.

To Mr. Louis Tiffany belongs the credit of the first great steps toward America's success in art glass work. Mr. John LaFarge, too, is closely identified with the foundation and development of this success; and beside these two men now stand a number of artists who have radically furthered the cause, and have achieved results of remarkable merit. The basis of the superiority in American are glass work lies in the general use of an opalscent glass which was first made by Mr. Tiffany, about ten years ago, after long and tedious experiment Since that time, one discovery has followed another rapidly; and now the art has reached a stage of development where its effects seem almost marvellous. Public taste has developed with the evolution of the art, and the change in the character of the art class windows throughout the country is a subject for devout thanksgiving. Glaring monstrosities in glass do still exist; but they are being quietly elbowed aside by better things, and one small lump of leaven in the shape of a really artistic mosaic glass window may in time leaven a whole town and bring it around to paths of beauty. Put a Tiffany or La Farge or Maitland Armstrong window into a church given over to crude and glaring, painted windows in violent red and blue and yellow, and even the most ungesthetic of congregations will soon grasp the idea that something is out of joint. In nine cases out of ten the church will grow to the art window, instead of letting the art window languish on alien soil. The number of memorial windows that have been placed in churches throughout the coun-

try in the last five years is somewhat astonishing when one considers the cost of such windows, and the comparatively recent cult of the art. There is hardly a city of any size in the United States that has not some specimen of window glass work that would bear comparison with the best of foreign windows; and many very swall towns, through the generosity of wealthy citizens, have beautiful memorial windows. From Montreal to Galves-

comparison with the best of foreign windows, and many very swall towns, through the generosity of wealthy citizens, have beautiful memorial windows. From Montreal to Galveston and from Maine to the Pacific slope the art glass cult has crept and developed more rapidly perhaps than that of any other art. The most ambitious window ever made in this country, and the largest epalescent piece, in the world is the Kemper memorial window, in St. Paul's Church, Milwaukee, the subject represented being a reproduction of Doré's "Christ leaving the Praetorium." Other smaller and less ambitious picture windows throughout the country have even greater art merit than the large piece. Possibly the greatest achievement in landscape window work is "St. John's Church at Troy, N. Y. Rochester has, in Christ Church, all "Te Deum" window which is one of the best pieces of work ever turned out by Tiffany, each line of the canticle being illustrated with the most exquisite art. La Farge's trated with the most exquisite art. La Farge's in pattern of the master pieces. St. Paul's Church, Boston, is another of the master pieces. St. Paul's Church at the control being illustrated with the most exquisite art. La Farge's in pattern of the master pieces. St. Paul's Church at the control being illustrated with the most exquisite art. La Farge's in the heads of the spectators, who stood of the best pieces of work ever turned out by Tiffany, each line of the canticle being illustrated with the most exquisite art. La Farge's trated with the most exquisite art. La Farge's in the heads of the spectators, who stood of the best pieces. St. Paul's Church, Boston, is another of the master pieces. St. Paul's Church at the control being illustrated by the special police and the long anticipated show began.

The two ramshackle old engines were backed in the province of the master pieces. St. Paul's Church at the con

dows that are artistically equal to any of the Cofford or Cambridge windows, it not superior to them. New England needing house of the old style, dating from 1885, has bowed to the tide of beauty and installed one of the most successful historical windows in the country. representing John Davenport preaching to the colonists of New Haven.

The fashion in which the asceticism of the early New England meeting house has gone over to what were originally dubbed adjuncts of Romanism is an interesting commentary either upon the broadening of dead adjuncts of Romanism is an interesting commentary either upon the broadening of dead adjuncts of Romanism is an interesting commentary either upon the broadening of dead adjuncts of Romanism is an interesting commentary either upon the broadening of dead adjuncts of Romanism is an interesting commentary either upon the broadening of dead and the uncompromising panes of clear glass in the meeting house windows have given place to art class. Sometimes a wealthy citizen gives the window as a memorial for some member of his family. Often a man who has gone from the little clown to a city and has found fame and fortune has the fancy to provide a beautiful window for the little clurch where his restless chidhood suffered torture. Occasionally summer residents contribute a window in the crypts must turn in their narrow graves when they feel the soft light falling over them.

Until about thirty years ago stained glass was literally unknown save in Roman Catholic and Episcopal churches, but all that is changed and even the most risid of sectarians is reconciled to colored windows. New York is especially rich mart glass windows—a lact natural cough should be compared to the city's richer of the city of the city of the city of the city of

senting the leads that will hold the fragments of glass together. In the old days leading was arbitrary and inartistic, accommodating itself to the small size of the glass sheets; but now more delicate leads in varying widths are used, and the lead lines instead of being introduced irrespective of the design follow the outlines of the drawing.

After the cartoon is finished and marked for leading suitable glass for carrying out the design is selected and laid aside. This often requires weeks and months; and tons of glass may be inspected before just exactly the few linches of what is needed are found. When the material has been chosen two copies of the cartoon are made, and one of them is cut into segments between leading as patterns for the glasscutter. A sheet of plain glass is laid over the cartoon that is still intact, and on this glass are painted the lines of the leading lines, and the whole is placed before a window, where the pieces of colored glass are, one at a time, substituted for the pieces of paper. The operation is a slow and difficult one and requires a high degree of artistic skill.

The workman must be able to obtain the

substituted for the pieces of paper. The operation is a slow and difficult one and requires a high degree of artistic skill.

The workman must be able to obtain the required effect by some expedient or other, no matter how difficult the requirements may be. He must understand the ultimate position of the window and the height it will have when completed, and must gauge his effects accordingly. A window made for a north light would be utterly impossible in the south, and vice versa. The workman must consider, too, the color surroundings of the window and the angle and distance at which it will be seen. Sometimes one thickness of glass will not produce the desired tint, and the glass is doubled. It may be merely thickened to darken the line, or red glass may be inserted behind white opalescent glass to give a certain cast of pink, or a ruby glass may back a blue, to obtain the exact purple desired.

Faces, hands and all exposed parts of the body, if the window contains figures, are painted in mineral paints upon white opalescent glass the artist working in a shaded room with the glass are fixed and put in their places in the window, and then the whole mesaic is fastened together with strips of lead and framed in an iron frame. The window is ready to be put in place, and no one save the initiated can have the smallest idea of the amount of labor and artistic skill it represents; but even an ordinary Phillistine can come within its charm and endure a dull sermon with equanimity, while he watches the light kindle the picture into a glory that no other work of art can hold.

A MADE-TO-ORDER SMASH-UP.

Rochester Folks Found Their Prearranged Collision Very Tame. From the Rochester Herald. It takes several days to arrange a railroad

wreck to order, but after all the show itself can by no possibility be prolonged longer than one second. There is just one crash, a smash -then it's all over.

It is difficult to understand what else the people could have expected who travelled down to the Driving Park in the hot sun yesterday afternoon to witness the widely advertised head-on collision of two railroad engines and tenders. Certainly they could not have expected an encore. They could not have anticipated anybody was foolish enough to provide an accident to add to the excitementnot for 50 cents. Yet something evidently was expected in an indefinite sort of a way more than was seen. For after it was over

the universal question was asked: "Is that

all?" In fact, most people seemed unreason-

able enough to wonder whether they had their

money's worth of excitement. Yet everything was pulled off exactly as advertised. Two engines were on parade on the rails that had been laid on the back stretch of the old racetrack during the entire afternoon. They were not of the modern type, such as could be used in drawing the Empire State or the Black Diar and Express. They showed none of the brightness of brass that characterizes the new style monsters. But

The two ramshackle old engines were backed up to the ends of the track and, at a given signal, the engineers in charge opened wide the throtties, jumped from the cabs and the two iron machines started for each other. There was no chance for a run of more than three hundred feet for each engine, although the engines probably could not have gotten up a great amount of speed with a mile start. As it was, they were running not far from ten miles an hour at the point of contact. Nearer and nearer they came, the eyes of the several thousand people, who spread over the entire field, being justened intently on the spectacle. Just before the moment of contact there was an involuntary gasp, some excited elaculations on the part of the audience. Then came the collision, and the show was over.

There was no loud crash, no smashing, grinding noise—just a dull hard thud. And that was all. For a minute the wreck was enveloped in a cloud of steam and smoke, so that it was impossible to see what damage had been done. Then it cleared away and the people made a rush to get a closer view.

The two engines had run squarely into one another, each at about the same rate of speed. Each was about the same rate of speed. Each was about the same weight and strength. When they came to the sudden stop the damage looked to be much less than might have been anticipated. The two pilots had been smashed, the fronts of both had given away about equally and they stood on the track, facing each other and partly telescoped. The impact had been great, but the force had been so evenly divided between the two engines that neither had gained any advantage. The real damage was probably less than though there had been a marked difference in weight, speed or strength between the two engines that neither had gained any advantage. The real damage was probably less than though there had been a marked offer railroad uses, but a little repairing in the shops would have been hurt.

Of course the old machines were spoiled for railroad uses, but a little repairi

THE NOSE TELLS ALL Its Shape Indicates Your Character - The Noses of Fighters. From the London Mail.

Physiognomiats go so far as to assert that the nose is the key to the man's character, the index to his brain. And so many people-great employers among them-share the belief that it is almost as lucky for a child to be born with a good nose on its face as with the proverbial silver spoon in its mouth. There are noses and noses, even among the good specimens. There is the artistic nose (literary men and painters have it, or should have it): the "constructive" nose peculiar to architects and engineers; and not the least important is one labelled by phys-

nose peculiar to architects and engineers; and not the least important is one labelled by physicognomists "combative and organizing." This right also be called the military nose. It belongs to great commanders on sea and land, and is so prominent that it cannot be mistaken. Wellington had it to an abnormal degree. In this, as in other respects, he has never been equalled by any other soldier. Wellington was a great believer in noses.

Napoleon also admired a good nose, and was personally well endowed in that particular, but nothing like to the same extent as his vanquisher at Waterloo. Both are said to have chosen their men for important positions by the size and shape of their noses. In short, Wellington and Napoleon, for professional purposes, practised physiognomy, which was a crime in the days of Elizabeth, when "all persons fayning to have knowledge of Phisiognomie or like Fantastical Imaginacions" rendered themselves liable to all manner of perils.

Even in these days we have the fighting nose at the front—where, of course, it should be. The finest specimen is the property of Gen. Kelly-Kenny. It is quite Wellingtonian, and gives points to Napoleon. With such a nose Gen-Kelly-Kenny ought to go far. From his nose the physiognomist would tell you that Gen, French is possessed of determination and perseverance. The same expert would probably describe Gen. Sir Redvers Buller's nose as that of a "plodder," while, according to Aristotie, who, versatile man! professed some knowledge of physiognomy, Lord Kitchener is "insensitive." Of all the Boer commandants in the field. Louis Botha is the only one whose nose is of the military model. Notwithstanding the reverses he has suffered, he is generally credited with being a very able soldier.

Lord Roberts—what of his nose? It must be confessed that it is not of the "fighting" stamp. The "face reader" would say that its owner possessed great artistic instinct. Quite "fight! Lord Polyman and a prilet in stant.

"Tell us how you work it again."

two shoe clerks.

This was last May and the two shoe clerks had put in the Saturday afternoon half-holiday at Morris Park. Each had dropped his \$8 without any trouble at all. They had got into talk with the man with the three-stone diamond ring on their trudge for the returning train, and out of the kindness of his ampl nature he had unfolded his system to them.

"Well, it's as easy as pie," said the man with the system, when the two shoe clerks asked him to repeat the details of his system. don't have to know a thing about the ponies. You don't have to do any doping. It doesn't make any difference to you whether the track's fetlock-deep in slush, or as hard and fast as a maradam road. All you got to do is to play the favorites, and keep on playing 'em. The favorites have got to win a couple o' times a day, anyhow. You take the charts for years back, at any old track, and you'll find that there's not one day out o' thirty that all of the six favorites got dumped in a row, and not one out o' twenty where at least two favorites didn't win. All right. You just got to play the favorites in every race, and when the day's all over you've got the money, see? You play to win just so much every day, and you get "Case of doubling on the favorites, hey?"

said the two shoe clerks. "The wise guys say that you can't beat that game without you've got two billions to fight with.'

"It ain't a case of doubling on the favorites," said the man with the three-stone dia-mond ring. "Double nothing. Here, lemme have that pencil. You don't double at all. If they were all even money or less, the system wouldn't be worth a hoot in Hohokus. But they ain't all even money or less, or anything like it. Now, the favorite in the first race to-day was 5 to 2 against, wasn't he? All right, you're playing to win \$5 a day, say. You'd have put up \$2 against \$5 on that baby, and you'd have lost, wouldn't you? All right. You're out \$2. The favorite in the second You want your \$2 back, and the \$5 that you started out to win besides, don't you? All right. That's \$7 altogether. You put up \$3.50 to win \$7, or say \$4 to win \$8, and you lose that, for the second favorite didn't win, either. All right. You're \$6 out, then, ain't you? The favorite in the third race was even money, wasn't he? You want to get your \$6 back and the \$5 that you started out to windon't you? All right. You put up \$11, and you win, see? You've had to put up \$17 altogether, but you've cinched it, and you drag.

Retting the big end of the put-e, a 10 to 1 shot running second, and a 20 to 1 chance coming in third.

"Up against it; up against it," hummed the two shoe clerks rather dejectedly, for the next race was abed up of rather a bad bunch of two year-olds, and they couldn't see their way out on it. They felt that they'd be compelled to play it, nevertheless, in accordance with the demands of the system, and they waited impatiently for the first line of betting to come in on the third race.

"I hope Rolling Boer'll be the favorite." that race against him.

Rolling Boer didn't come in as the favorite.

of Decinded don't like the dirt track, has poored have look, wellow you'd like in the started out to win besides, don't you? All right. You got up to the started out to win besides, don't you? All right was a poor of the started out to win besides, don't you? All right was a poor of the started out to win besides, don't you? All right was a pool of the started out to win besides, don't you? All right was a pool of the started out to win besides, don't you? All right was a pool of the started out to win besides, don't you? All right was a pool of the started out to win besides, don't you got the started out to win besides, don't you got the started out to win besides, don't you got the started out to win besides, don't you got the started out to win besides, don't you got the started out to win besides, don't you got the started out to win besides, don't you got the started out to win the started out to win besides, don't you got the started out to win besides, don't you got the started out to win besides, don't you got the started out to win besides, don't you got the started out to win besides, don't you got the started out to win besides, don't you got the started out to win besides, don't you got the started out to win besides, don't you got the started out to win besides, don't you got the started out to win of the bookies' it tell you the same thing, if you ask 'em. The trouble is that there's only one man in a thousand that's got he nerve to play it, and keep right on a-playing it, and that's the bookies' percentage. Most guys that start in playing it can't see how some of the favorites can win, and that's just the kind of favorites that do win, and their system play is busted that way. Others let themselves get touted off, and play things that they're told to, or that they like better'n the favorites, and then they go up against the old thing, too. You've got to stick right to the favorites, whether you think they can beat a fat man pulling a steam roller or not, and when you do that you've got the percentage in your mitt, and you get the dough, see? If one-half the people that fool with the horses played this system, the bookies 'ud all be driving milk wagons. But there's only a few of us that's toot the sand to buck that system and keep at it, and that's the reason we're riding home in the cars every afternoon without wondering during the trip how we're going to get our laundry out, see? I'm not trying to tout you young fellows on to a phony game. I'm playing my own cash and winning out on the system, and it's nothing to me whether anybody eise plays it or not. But you look like pretty square geezers, and that's the reason I'm putting you next, see?

This talk with the man with the three-stone diamond ring got the two shoe clerks going. Both of them had been dailting with the horses, to their financial wee, for several years. They'd been sending all of their spare il and \$2 notes around the corner from the store where they worked to be put on things they "liked for such a long time that they knew here they board and they have a such a long time that they knew here here so horse liked the weight each horse liked best to carry, the jockey that rode each horse best, and so on. They had they have a such a far far had a such a such

then went to bed and dreamt that they were playing the sure thing system for \$100 a day, and cashing every day.

This, as stated above, was in May last. The two shoe elerks started in to squeeze and pinch themselves in order to get \$100 apiece together. They declined even to read the racing entries in the morning, for fear they'd be tempted to risk a few dollars on a horse they "liked." They eliminated new togetrom their expense accounts, They cut out the Sunday excursions and the few nightly glasses of beer. Often they even got under way early in the morning so as to walk from their boarding house to the store. On Saturday night last, when they were paid off, they each had a few dollars more than the hundred they'd pinched to save, over and above their board money.

"We'll hit the old man for Monday afternoon off and begin on the system," said one of them to the other.

"That's me," replied the other, and hit the old man for Monday afternoon off they did. The old man couldn't see it, however, and they had to stick to their little jobs and sell shoes that afternoon. They were pretty sore over it, especially as they saw by the evening papers that the system had won at all of the tracks that day. They decided to fail to return to the store from lunch on Tuesday, and to give as an excuse on Thursday morning—the intervening Wednesday being the Fourth of July and, of course, a day off—that they'd eaten something for luncheon that hadn't agreed with them, so that they'd been compelled to go home.

So they didn't return to the shoe store after lunch on Tuesday. They lounged around, studying the entries, and figuring on the probable favorities, until about 2 o'clock in the afternoon, when they made for a poolroom about five blocks from the store where they worked. They had previously made a solemn agreement that there was to be no deviation from the system under any circumstances whatsoever.

"If it's won for three years, as we've proved then it isn't going to dump us the first day we go up against it." they said to ea

They eagerly waited for the first betting to come in on the first race at Sheepshead Bay. The first race was a sprint at six furlongs, with all of the horses scratched out but three. Richard J. was the favorite at 4 to 5, against, Killashandra was an exceedingly close second choice at even money, and Commander Miller was the rank outsider at 100 to 1.

"I like Killashandra to win in a walk," said the likes gets to the other. "but it's one of the shoe clerks to the other, "but it's not up to us to do any liking now. Richard J.'s the favorite, and he's the baby we've got to

not up to us to do any liking how. Richard J.'s the favorite, and he's the baby we've got to tov with!"

So they each planked down \$6 to win \$5 on Richard J., the favorite. Richard J. was beaten all the way by the second choice, Killashandra, "Good thing," said the shoe clerks to each other, when the operator sang out, "Killashandra wins, easy, by two lengths!" "We couldn't expect the first one out of the pump to run our way. We'll get a good price on the next favorite, for it's a big hunch."

Old Dolando was the favorite in the second race, at 5 to 2 against.

"That old mule ought to walk in." was the opinion of the two shoe clerks, and, even had they not been of that opinion, they would have been compelled to play Dolando, according to their system, seeing that he was the favorite. So they each put \$5 on Dolando, according to their system, seeing that he was the favorite. So they each put \$5 on Dolando to win \$12.50, which would be getting back the \$6 they had each lost on Richard J. and \$6.50 besides. Then they rooted a bit nervously for Dolando when the operator sung out: "They're off at the Bay!"

Old Dolando didn't like the dirt track, having won his two previous races on the grass, and he wasn't one, two, three, a 5 to 1 shot running second, and a 20 to 1 chance coming in third.

"Up against it; up against it," hummed the

Then a somewhat unusual thing happened. Then a somewhat unusual thing happened. The young man who acted as runner in the poolroom took down the card, marked Rolling Boer's price down from 4 to 1 to 7 to 5, saying. "Flash from the Bay on Rolling Boer, and the two shoe clerks, seeing that the horse they'd been "liking" right along had been played at post-time into the position of favoritism, made a rush to get \$12\$ each down on Rolling Boer, in order to wip back their \$11\$ each and \$6\$ apiece besides. Just as they wedged their way through the crowd up to the money-taker's window, however, the operator shouted "Off at the Bay!" and the money-taker shook his head when they shoved their money over the counter.

"Don't want no more, "saidthe handler "Didn't you hear the operator say they're off?"

Rolling Boer took command at the half and won the race easily.

Then the two shoe clerks were crestfallen for fair. The system was busted, so far as the Sheepshead Bay track was concerned, for a post-time favorite had won, and it made no difference whatever to the system that the two shoe clerks hadn't been able to get their money down in time on the lavorite. The system was vindicated all right, but a strict adhesion to its principles required that its players should let Sheepshead Bay alone for the remainder of the day, a favorite having already won.

"Wouldn't that make you need medicine?" said they two shoe clerks to each other, and then they were silent for some time.

"Well, b'jee, I'm going to get my II back and play the system some other old day—to-morrow, said one of them finally. "The system's all right, but we got it in the neck because the baby got off too quick."

"How're you going to get my II back, and then they were some other old day—to-morrow, said one of them finally. "The system's all right, but we got it in the neck because the baby got off too quick."

"Head they had that figured out a little prematurely, too. They were hoth fired from their chests and their shoulders slouched forward and their hands p

of cogs that need watching.

Mr. Baldwin of Georgia Became Unneces sarily Devont.

From the Atlanta Journal.

An old man in Georgia named Jack Bald-win, having lost his hat in an old dry well one day, hitched a rope to a stump and let himself down. A wicked wag named Neal came along just then, and, quietly detaching a bell from Baldwin's old blind horse, approached the well; bell in hand, and began to ting-a-ling. Jack thought the old horse was coming and said: "Hang the old blind horse; he's coming this way, sure, and he ain't got no more sense than to fall in on me whoa, Ball!"

more sense than to fall in on me—whoa, Ball!"

The sound came closer.

"Great Jerusalem! The old blind fool will be right on top of me in a minit—whoa, Ball—whoa, Ball."

Neal kicked a little dirt on Jack's head and Jack began to pray:

"Oh, Lord, have mercy on—whoa Ball—a poor sinner: I'm gone now—whoa, Ball—hallowed be thy—gee, Ball! gee! what'il I do?—name.

Now I lay me down to sl—gee, Ball! (Just then in fell more dirt.) Oh. Lord. If you ever intend to do anything for me—back, Ball! whoa!—thy kingdom come—gee, Ball! Oh, Lord, you know I was baptized in Smith's mildam—whoa, Ball! ho! up! murder! whoa!"

Neal could hold in no longer, and shouted a laugh which might have been heard two miles, which was about as far as Jack chased him when he got out.

Remember This-

When an advertiser has something of real value to dispose of, he first goes to THE SUN'S at the columns with it.—Adv.

SHOWING THE LUCK OF MAN BROADWAY SITS FOR A PICTURE WITH A STRANGE WOMAN

and Afterward Mrs. B. Sees the Picture, but Fails to Fully Recognize It Because of a Masculine Objection Broadway Had

Always Expressed to Being Photog Mr. Broadway has just lived through a painful and peculiar experience. He has not yet told Mrs. Broadway the particulars of his ordeal, but he intends to tell her as soon as he feels brave enough, so it is no breach of confidence to give the facts to the public at this early date.

A week ago last Thursday, when Mr. Broadway went into his favorite restaurant for luncheon, he chose a seat at a small table near the window, where only two persons can be accom-modated in comfort. As he sat down with his back to the street he noticed, carelessly, that he was about to have the pleasure of lunching tete-à-tete with a woman, who, even this casual glance assured him, was well gowned and fair to look upon. Had Mr. Broadway taken the trouble to bestow further attention upon his vis-a-vis he could not have failed to perceive that his entrance upon the scene was the cue for an exhibition of deep emotion on her part. "Oh, dear," signed the woman fervently, "you don't know how glad I am to meet you." You are the first man I have ever seen who

looked just like George." She stopped again and looked at Mr. Broad way as if she expected him to be completely undone by this announcement. And he was. "Like George?" he repeated blankly.

"Yes," she said, "George was my husband. He has been in heaven for seven years. You are the dead image of him. There has never been a day since he died that I have not had my eyes open for his counterpart, but I have never come across anybody that looked the least little bit like him till I saw you. You can't imagine what a turn it gave me to have you come in and sit down opposite me this way. It seems as if it was George, himself, come back to enjoy a meal with me for old time's sake. And then, you ordered Hamburg steak, too That was one of George's favorite dishes. There never was anybody so fond of Hamburg as George was. He always wanted lots of pepper in it. Dear, oh dear, I'm all of a flutter. You are exactly like George-the same nose, the same eyes, the same mustache, and the same

figure. George was awfully handsome, "My dear madam," he said, "your emotion does you credit, and if the sight of my unworthy self brings a grain of comfort to your heart I am very glad that I chanced to drop in here at this time."

The bereaved lady pecked at the corner of each eye with her wisp of a handkerchief and nodded a hearty approval of Mr. Broadway's noble sentiments.

"And now." she continued, after a little,

"I didn't expect to find you here," he said abruptly.

Again his chance acquaintance took refuge in her handkerchief, "My land," she said, "how could you get along without me? You couldn't pose for both of us at the same time, could you?"

"Oh," observed Mr. Broadway, "I did not know that you intended to be photographed, too."

"Oh," observed Mr. Broadway, "I did not know that you intended to be photographed. too."

"You didn't know it?" ejaculated the bereaved person. "Why, didn't I tell you that it was my wish that we be taken together? That's the way I always wanted George to be taken. It will seem so much more homelike. I have made all arrangements with the photographer to that effect, and I do hope you wont back out now. It would put me in a very humiliating position.

As Mr. Broadway contemplated the prospect that lay just before him he felt the cold perspiration exude from every pore in his body. He was on the point of protesting against being photographed in fond proximity to a woman whose deceased husband he unluckly resembled, but Mr. Camerod nipped this objection in the bud by suddenly bounding in and asking Mr. Broadway if he preferred a front or side view of himself. Mr. Broadway's companion took it upon herself to answer this leading question.

"Front view," she said. "His eyes are the best feature of his face."

For the first time in his life Mr. Broadway realized the power of accumulated of cumstances to bear one along on their mighty current. He demurred no longer, but went to the sacrificial chair with the firmness of a martyr. Only once thereafter did he venture to offer a suggestion of his own. Once when in practising poses the bereaved one rested her pretty brown head lightly against his coat collar, he asked, timidly:

"Is that necessary?"

head lightly against his coat collar, he asked, timidly:

"Is that necessary?"

"Of course it is," the woman made answer with some acerbity. "You don't suppose I'm twisting myself out of shape this way for fan, do you?"

And thenceforward Mr. Broadway felt under bonds to keep the peace. When it was all over the bereaved lady wept again from sheer gratitude. "You have made me so happy," she said. "George will never seem so far away from me again."

And Mr. Broadway muttered some classic comment on George's present and future con-

And Mr. Broadway muttered some classic comment on George's present and future condition which, it is to be hoped, will never seriously affect that gentleman's eternal welfare.

Last Saturday evening when Mr. and Mrs. Broadway were out for a walk they inadvertently strolled down past Mr. Camerod's studio. Mr. Broadway had taken no note of their whereabouts and was only recalled to a sense of location by an exclamation from Mrs. Broadway, who had stopped abruptly before the case of sample pictures which Mr. Camerod was exhibiting on the sidewalk.

"For geodness sake, Jasper," she said, "just look at this picture. Who on earth can the couple be? I'll declare, the man looks for all the world like you."

Mr. Broadway blindly clutched the sides of the easel for support. Even then he had not the courage to confest to his temporary impersonation of the departed George. "Looks like me?" he said, brazenly. "The idea! What ails your eyes? Just look at those eyes and those high check bones. They are not mine."

Mrs. Broadway examined the picture against the check bones. They are not mine."

Mrs. Broadway examined the picture against the believe you are right." she said. "You settle looking man than that. But, oh, Jasm. All do wish you would have your pictures the interest of the picture against th